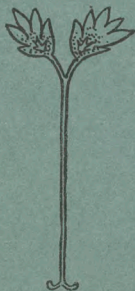


FILE COPY
CURATORIAL OFFICE
THE CORCORAN GALLERY OF ART

NATIONAL EXHIBITION OF ART

BY THE
PUBLIC WORKS *of* ART PROJECT

APRIL 24, 1934 TO MAY 20, 1934
(INCLUSIVE)



THE CORCORAN GALLERY OF ART
WASHINGTON - DISTRICT OF COLUMBIA

Come, Muse, migrate from Greece and Ionia,
Cross out please those immensely overpaid accounts,
That matter of Troy and Achilles' wrath, and
Aeneas', Odysseus' wanderings,
Placard "Removed" and "To Let" on the rocks of
your snowy Parnassus,
Repeat at Jerusalem, place the notice high
on Joppa's gate and on Mount Moriah,
The same on the walls of your German, French, and
Spanish castles, and Italian collections,
For know, a better, fresher, busier sphere, a
wide, untried domain awaits, demands you.

—WALT WHITMAN.

From Song of the Exposition.

PUBLIC WORKS OF ART PROJECT

ORGANIZATION

HARRY L. HOOKINS, Civil Works Administrator.
JACOB BAKER, Assistant Administrator.
JULIUS F. STONE, JR., Director of Federal Projects.
HENRY MORGANTHAU, JR., Secretary of the Treasury.
L. W. ROBERT, JR., Assistant Secretary.

ADVISORY COMMITTEE TO TREASURY ON FINE ARTS

FREDERICK A. DELANO, Chairman.
CHARLES MOORE. REXFORD G. TUGWELL.
HENRY T. HUNT. HARRY L. HOPKINS.
EDWARD BRUCE, Secretary.

ADMINISTRATIVE ORGANIZATION: WASHINGTON

FORBES WATSON, Technical Director.
EDWARD ROWAN, Assistant Technical Director.
CECIL H. JONES, Business Director.
W. L. JOHNSTONE, Assistant.
ANN CRATON, Assistant.

CHAIRMAN OF REGIONAL COMMITTEES

- Region
1. Boston, Francis H. Taylor.
 2. New York, Mrs. Juliana Force.
 3. Philadelphia, Fiske Kimball.
 4. Washington, Duncan Phillips.
 5. Atlanta, J. J. Haverty.
 6. New Orleans, Ellsworth Woodward.
 7. St. Louis, Louis LaBeaume.
 8. Pittsburgh, Homer St. Gaudens.
 9. Cleveland, William Milliken.
 10. Chicago, Walter Brewster.
 11. Denver, George E. Williamson.
 12. Dallas, John S. Ankeney.
 13. Santa Fe, Jesse Nusbaum.
 14. Los Angeles, Merle Armitage.
 15. San Francisco, Walter Heil.
 16. Portland, Burt Brown Barker.

FOREWORD

The Public Works of Art Project was organized on December 8, 1933, as a Federal project by a grant from Mr. Harry L. Hopkins, Civil Works Administrator, to the Treasury Department. The organization in the Treasury was under the direction of Mr. L. W. Robert, Jr., Assistant Secretary of the Treasury. The objective of the Project was to give artists employment at craftsmen's wages in the embellishment of public property with works of art.

In order to carry the Project out an administrative organization was set up in Washington and the country divided into 16 regions, each in charge of a regional committee, who in turn appointed subcommittees throughout the territory assigned to them. These committees took charge of the selection and employment of the artists and the general supervision of their work. Some 600 men and women interested in the fine arts throughout the United States volunteered for service on these committees and have given unstintingly of their time and thought and sympathy to carry out the work of the Project. The service of these voluntary workers has been an important factor in its success.

Artists were selected on the basis of their qualifications as artists and their need of employment. The subject matter assigned to them was the American scene in all its phases. Within this scope the artists were given the utmost freedom of expression. In all, 3,521 artists have been employed. Up to date they have created over 15,000 works of art, consisting of murals, sculptures, oil paintings, water colors, etchings, lithographs, drawings, and products of various crafts. The Project is to be discontinued on April 28 and the total allotment to carry it out and complete it has amounted to \$1,408,381. The works of art produced are the property of the Government and are being placed in public buildings and parks throughout the country for their embellishment.

The Project has been a recognition of the value of culture and the arts in American life. It is a significant example of the President's desire to give the people of this country "a more abundant life." It is the first completely democratic art movement in history. A great republic has accepted the artist as a useful member of society and his work as a valuable asset to the state. That the artists of the country have accepted the challenge by giving their best is, we believe, proved by this Exhibition. That the work done under the Project has been a genuine contribution to the enrichment of the life of the people has been indicated by the well-nigh universal approval it has received and by the response of the public to it. This response has shown itself not only verbally but by the substantial contributions made by com-

munities all over the country in providing the material cost and expenses incidental to the mural and sculptural work undertaken.

The Project, in the short time it has operated, has definitely increased the art interest in this country. It has gone far to take the snobbery out of art and make it a part of the daily life of the average citizen. It has blazed the trail in the direction of getting rid of the drabness and monotony of our public buildings and parks. It is hoped that means can be found to carry forward the work so auspiciously begun.

Whatever the future may hold, it is the conviction of those who have been associated with this movement that it has had an important influence on the artistic and cultural life of the people and has added a new and fine element to the service the State should render.

The work shown in the present exhibition has been selected by the various regional committees in consultation with the Washington office. Each regional committee was allotted a number of works of art based on the quota of artists employed in that region.

The exhibition speaks for itself. We would have liked to show at least one example of the work done by each artist under the Project, but the limitation of space made this impossible. Some of the most important work done on the Project has been large wall decorations which have already been installed. It was impossible, therefore, to transport them to Washington, and the significance of this phase of the Project can only be indicated by preliminary designs and photographs. The motive in arranging the exhibition has been to give an accurate cross-section of the work done under the Project throughout the United States and in the various mediums in which the artists have worked.

EDWARD BRUCE.

STATEMENT

The exhibition of the work done under the Public Works of Art Project is held at the Corcoran Gallery of Art through the courtesy of its Director and trustees:

Charles C. Glover, president;
C. Powell Minnigerode, director;
George E. Hamilton, first vice president;
Robert V. Fleming, treasurer;
Corcoran Thom, second vice president;
Lewis R. Morris;
Dr. Charles C. Glover, Jr.;
R. M. Kauffman; and
Dr. John Oliver La Gorce.

The Public Works of Art Project is further indebted to Emily P. Millard and to the other members of the Museum's staff, whose advice and cooperation have been invaluable.

FORBES WATSON.

DESCRIPTION OF REGIONS

The figures on the right of each artist's name refer to the region in which he lives. The Public Works of Art Project operated in 16 regions. Description of each region follows:

Region 1. New England States, exclusive of Metropolitan Connecticut area. *Region 2.* New York State and City and Metropolitan Connecticut and New Jersey areas. *Region 3.* All Pennsylvania east of Susquehanna River, Delaware, and New Jersey. *Region 4.* District of Columbia, Maryland, and Virginia. *Region 5.* Georgia, North and South Carolina, Tennessee, and Florida. *Region 6.* Louisiana, Arkansas, Mississippi, and Alabama. *Region 7.* Missouri, Kansas, Nebraska, and Iowa. *Region 8.* All Pennsylvania west of Susquehanna River and West Virginia. *Region 9.* Ohio, Indiana, Kentucky, and Michigan. *Region 10.* Illinois, Wisconsin, and Minnesota. *Region 11.* Colorado, Wyoming, North and South Dakota. *Region 12.* Texas and Oklahoma. *Region 13.* New Mexico and Arizona. *Region 14.* All of southern California south of and including Paso Robles Hot Springs, Calif. *Region 15.* Northern California north of Paso Robles Hot Springs, Nevada, and Utah. *Region 16.* Oregon, Washington, Idaho, and Montana.

The exhibition was installed by Edward Rowan, assisted by Edward Bruce and Forbes Watson.

CATALOG

MAIN STAIRWAY

- A. BRIDGES. *Clarence C. Carter.* IX.
One of 16 murals done under Public Works of Art Project for Cleveland Public Auditorium.
- B. THE HARBOR. *Clara McClain.* IX.
Mural for Cleveland Public Auditorium.
- C. MURAL FOR IOWA STATE UNIVERSITY. *Grant Wood.* VII.
Mr. Wood was assisted by the following artists: Bertrand Adams, Lee Allen, John Bloom, D. C. Finch, Guy E. Giles, Albert C. Hall, Howard Johnson, Francis Jones, Harry Jones, Francis McCray, Arthur E. Munch, Tom Savage, Arnold Tyle, Jack Van Dyke.
- D. PERILS OF THE TRAIL. *Ruby Stone.* XII.
- E. THE OPEN HEARTH. *Michael Sarisky.* IX.
Mural for Cleveland Public Auditorium.
- F. TRANSPORTATION. *Jack Greitzer.* IX.
Mural for Cleveland Public Auditorium.

GALLERY A—PAINTINGS

1. COUNTRY ROAD. *Glenn Chamberlain.* VII.
2. SAN PEDRO HARBOR. (Gift.) *Paul Starrett Sample.* XIV.
3. VENDUE. *Robert Tabor.* VII.
4. MUSICAL INSTRUMENTS. *Van Vleet Tompkins.* II.
5. SOUTHERN CANNING FACTORY. *Victoria Hutson.* II.
6. PASSING CLOUDS. *Dedrick B. Stuber.* XIV.
7. ST. MATTHEW'S COURT. *Dan Rhodes.* IV.
8. MOUNTAIN LIONS. *Ila McAfee.* XIII.
9. NORTH CAROLINA LANDSCAPE. *Maurice Del Mué.* XV.

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| 10. TENEMENT FLATS. (Gift.) | <i>Millard Sheets.</i> | XIV. |
| 11. WINTER AFTERNOON. | <i>Georgina Klitgaard.</i> | II. |
| 12. STILL LIFE. | <i>Israel Kantor.</i> | II. |
| 13. OLD MAN RIVER. | <i>John Tazewell Robertson.</i> | VII. |
| 14. BUFFALO HUNT. | <i>Charles Kassler.</i> | XIV. |
| 15. END OF WINTER. | <i>Thomas Donnelly.</i> | II. |
| 16. FLOWERS, COMPOSITION. | <i>A. S. Baylinson.</i> | II. |
| 17. LANDSCAPE. | <i>Henry Mattson.</i> | II. |
| 18. SUBWAY. | <i>Lily Furedi.</i> | II. |
| 19. SPILLWAY—Ashokan Dam. | <i>Arnold Wiltz.</i> | II. |
| 20. FALL IN THE FOOTHILLS. | <i>W. Herbert Dunton.</i> | XII. |
| 21. THE STEEL AGE. | <i>Edna Reindel.</i> | II. |
| 22. PLOWING. | <i>Leo Breslau.</i> | II. |
| 23. VIEW OF THE CENTRAL PART OF ELIZABETH CITY 1856. | <i>Maxwell Simpson.</i> | II. |
| 24. FIRST BALLYHOO. | <i>Dennis Burlingame.</i> | II. |
| 25. OLD BALTIMORE WATERFRONT. | <i>Herman Maril.</i> | IV. |
| 26. THE VIGILANTS. | <i>Alfred D. Crimi.</i> | II. |
| 27. INDUSTRY. | <i>Charles W. Ward.</i> | III. |
| 28. EAST RIVER LANDSCAPE. | <i>Moses Oley.</i> | II. |
| 29. EMPIRE STATE. | <i>Edmund Yaghjian.</i> | II. |
| 30. WATERFRONT—BROOKLYN. | <i>Harry Shokler.</i> | II. |
| 31. EMPLOYMENT OF NEGROES IN AGRICULTURE. | <i>Earle Richardson.</i> | II. |
| 32. STORE FRONTS. | <i>Chris Glasell.</i> | VII. |
| 33. BARGE DOCK. | <i>Erle Loran.</i> | X. |
| 34. LABOR No. 2. | <i>Charles Campbell.</i> | IX. |
| LABOR No. 3. | <i>Charles Campbell.</i> | IX. |
| 35. LANDSCAPE No. 2. | <i>Tode Brower.</i> | II. |
| 36. EAST RIVER DOCKS—FULTON FISH MARKET. | <i>Keith Shaw Williams.</i> | II. |
| 37. INDUSTRY. | <i>Arthur Durston.</i> | XIV. |
| 38. NEW YORK CENTRAL. | <i>Edward Dreis.</i> | II. |

GALLERY B—PAINTINGS

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| 39. BOUQUET IN WINDOW. | <i>Paul Rohland.</i> | II. |
| 40. ORCHARD. | <i>Olivia Shepard.</i> | XIV. |
| 41. BROOKLYN BRIDGE. | <i>Emil Holzhauer.</i> | II. |
| 42. HOME. | <i>Fay Kennedy.</i> | II. |
| 43. PIONEERS. | <i>Lorah F. Wilford.</i> | I. |
| 44. ALONG THE DRIVE. | <i>Lloyd L. Goff.</i> | II. |
| 45. DEATH OF A GIANT. | <i>Stuyvesant Van Veen.</i> | II. |
| 46. FISH—LOBSTER PORT, MASS. | <i>Hayley Lever.</i> | II. |
| 47. ODE TO HARVEST. | <i>Vladimar W. Rousseff.</i> | X. |
| 48. RADIO BROADCAST. | <i>Julia Eckle.</i> | IV. |
| 49. OLD PENNSYLVANIA FARM IN WINTER. | <i>A. E. Cederquist.</i> | II. |
| 50. PORTRAIT—BOOKER T. WASHINGTON. | <i>Malvin Gray Johnson.</i> | II. |
| 51. THE PLOWING. | <i>Jacob Elshin.</i> | XVI. |
| 52. GOLDEN GATE BRIDGE. | <i>Ray Strong.</i> | XV. |
| 53. SUMMER PASTURES. | <i>Dorothy Varian.</i> | II. |
| 54. NEW ENGLAND HOUSE. | <i>H. A. Coon.</i> | I. |
| 55. SPRING PLOWING. | <i>Helen Dickson.</i> | I. |
| 56. THE END OF THE HORSE OR THE NEW DEAL. | <i>Misha Reznikoff.</i> | II. |
| 57. EMERGENCY. | <i>Victor Candell.</i> | II. |
| 58. HORSES WAITING FOR HAY | <i>Helen McAuslan.</i> | II. |
| 59. BUILDINGS AT NIGHT. | <i>George C. Ault.</i> | II. |
| 60. PLAYING HORSES IN A LANDSCAPE. | <i>Henry Meloy.</i> | II. |
| 61. ELECTRIC PRODUCTION AND DIRECTION. | <i>William Karp.</i> | II. |
| 62. DRILLING FOR OIL. | <i>Domenico Mortellito.</i> | II. |
| 63. CHRISTOPHER STREET, GREENWICH VILLAGE. | <i>Beula R. Bettersworth.</i> | II. |
| 64. FEBRUARY THAW. | <i>P. C. Mahcoat.</i> | I. |
| 65. PORTRAIT. | <i>Dave Dennis.</i> | I. |

66. FINISHING THE CATHEDRAL OF LEARNING. *Harry Scheuch.* III.
67. DANCER WITH FAN IN ROSE MOOD. *Igor Pantuckoff.* II.
68. THE HARBOR. *Tod Lindenmuth.* I.
69. MANHATTAN ISLAND FROM THE JERSEY MEADOWS. *William C. Palmer.* II.
70. NORTHERN MINNESOTA MINE. *E. Dewey Albinson.* X.
71. HORSE SHOW. *H. Lewis Freund.* VII.
72. GRAIN ELEVATOR. *Samuel Gantz.* X.
73. THE SHEEPFOLD—CENTRAL PARK. *M. A. Tricca.* II.
74. CIRCUS PARADE. *Roland Schweinsburg.* IX.
75. NEGRO GENTLEMAN. *John Slavin.* IV.
76. HOME OF JOHN HUNT MORGAN. *Joy Pride.* IX.
77. ENGINE HOUSE AND BUNKERS. *Austin Mecklem.* II.
78. BLACK PANTHER. *Alice Dineen.* II.
79. FLOWERS. *Walter J. Willoughby.* III.
80. STILL LIFE. *Oscar Gieberich.* II.
81. STILL LIFE—FLOWERS. *Hester Miller.* II.

GALLERY C—PAINTINGS

82. FARMS. *Simka Simkhovitch.* II.
83. CHARLESTON HOUSE COURTYARD. *Alberta Kinsey.* V.
84. LANDSCAPE OF PROVINCETOWN. *Elsa Hartman.* I.
85. FOURTEENTH STREET AT SIXTH AVENUE. *John Sloan.* II.
86. HOG FIGHT. *Francis Robert White.* X.
87. SAILFISH. *Guy Van Duy.* V.
88. MERRICK ROAD. *Sakari Suzuki.* II.
89. CRAWFORD W. LONG. *Maurice Siegler.* V.
90. LIFE SAVING STATION, BALSTON BEACH, MASS. *Nancy M. Ferguson.* III.

GALLERY D—PAINTINGS

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| 91. SNOWY DAYS, CHICAGO. | <i>Ceil Rosenberg.</i> | x. |
| 92. WINTER IN OAK PARK. | <i>Carl R. Kraft.</i> | x. |
| 93. GEORGETOWN CORNER IN THE RAIN. | <i>Bernice Cross.</i> | iv. |
| 94. WATERFRONT SCENE. | <i>Pino Lanni.</i> | ii. |
| 95. ISLAND DOCK YARD. | <i>Karle Fortess.</i> | ii. |
| 96. CENTRAL PARK. | <i>Carl Gustav Nelson.</i> | ii. |
| 97. THE BUILDERS. | <i>Charles F. Quest.</i> | vii. |
| 98. HORSES AT NIGHT. | <i>Frank Mechau.</i> | xi. |
| 99. COTTON PICKING IN GEORGIA. | <i>Wenonah Bell.</i> | v. |
| 100. LONG POINT LIGHT | <i>Charles Kaeselar.</i> | i. |
| 101. CITY STORE FRONTS. | <i>Francis Criss.</i> | ii. |
| 102. ART BEAUTY SHOPPE. | <i>Isaac Soyer.</i> | ii. |
| 103. SHELLSBURG. | <i>Arnold Pyle.</i> | vii. |
| 104. THREE GIANTS. | <i>Robert Hallowell.</i> | ii. |
| 105. UNION SQUARE. | <i>Nicolai Cikovsky.</i> | ii. |
| 106. FIFTIETH STREET EL. | <i>Nancy Wynne Parker.</i> | ii. |
| 107. THE FARMER'S KITCHEN. | <i>Ivan Le Adrriane Albright.</i> | x. |
| 108. CINERARIA. | <i>Josephine L. Reichmann.</i> | x. |
| 109. JUAN DURAN. | <i>Kenneth M. Adams.</i> | xiii. |
| 110. LOWER MANHATTAN. | <i>Thomas James Delbridge.</i> | ii. |
| 111. INTERIOR. | <i>Josephine Wupper.</i> | x. |
| 112. WEST OF NINTH AVENUE. | <i>Charles Trumbo</i> | ii. |
| 113. WATER MILL. | <i>J. Kelly Fitzpatrick.</i> | vi. |
| 114. THE BARKER. | <i>Gaston Longchamp.</i> | ii. |
| 115. FARM IN WINTER. | <i>John Stephan.</i> | x. |
| 116. A PAGE FROM AMERICAN LIFE. | <i>Jared French.</i> | ii. |
| 117. PARKEVILLE, MISSOURI STREET. | <i>Gale Stockwell.</i> | vii. |
| 118. SNOW. | <i>John Pusey.</i> | vii. |
| 119. DR. STEINMETZ. | <i>K. Inukai.</i> | ii. |
| 120. BALLET FLOWERS. | <i>Emily Clayton.</i> | iii. |
| 120A. HILLS. | <i>Elsa Hartman.</i> | i. |

121. WHERE NORTH, EAST, AND SOUTH MEETS WEST,
BRONX PARK. *Lawrence H. Lebduska.* II.
122. FRUIT UNDER LAUREL LEAVES.
James H. Rutledge. II.

GALLERY E—WATER COLORS

123. MOVERS. *David McCosh.* X.
124. MINNESOTA COUNTRYSIDE. *Stanford Fenelle.* X.
125. FIRE TUG. *Antoinette Gruppe.* X.
126. DULUTH HARBOR. *Will Norman.* X.
127. WINTER STREET. *A. R. Pearson.* X.
128. ST. PAUL FOUNDRY. *Bob Brown.* X.
129. TRAVELER'S PALM. *Kraemer Kittredge.* V.
130. WASHINGTON SQUARE. *Nathaniel Dirk.* II.
131. BOAT ON NORTH RIVER. *Karl Oberteuffer.* II.
132. SKATING. *Sidney Fossum.* X.
133. NEGROES ON SUNDAY. *Rainey Bennet.* X.
134. TREES. *Carl Shaffer.* III.
135. PORTRAIT. *Stewart Wheeler.* III.
136. COUNTRY STORE. *Isolde T. Gilbert.* I.
137. BOULDER DAM. *Stanley Wood.* XVI.
138. LANDSCAPE. *E. G. Ziegler.* XVI.
139. WESTSIDE PROMENADE. *Ralph Henrickson.* X.
140. POTATO PLANTING. *Schomer Lichtner.* X.
141. BROAD STREET. *Richard Jansen.* X.
142. MAINE LIGHTHOUSE. *B. B. Griffin.* II.
143. SCRUBWOMAN. *Samuel Brown.* III.
144. ILLINOIS CENTRAL. *Charles Biesel.* X.
145. PUBLIC SQUARE WITH FOUNTAIN. *Joseph B. Egan.* IX.
146. ILLINOIS TOWN. *Louis Grumieaux.* X.
147. MONROVIA CANYON. *N. Brigante.* XIV.
148. VIRGINIA COUNTRYSIDE. *Mary E. Nottingham.* IV.
149. OLD ADOBE. *Milford Zornes.* XIV.

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| 150. PLANTING TOBACCO. | <i>Clark O'Daniel.</i> | v. |
| 151. BALLOON RACE. | <i>Malcolm Hackett.</i> | x. |
| 152. PIER 56, NORTH RIVER. | <i>Karl Oberteuffer.</i> | ii. |
| 153. ST. PAUL'S SKYLINE. | <i>Roland Rustad.</i> | x. |
| 154. CALIFORNIA LANDSCAPE. | <i>Campbell Grant.</i> | xiv. |
| 155. PIERROT. | <i>Charles Darby.</i> | iv. |
| 156. FEDERAL BREAKWATER. | <i>Robert Lockwood.</i> | xiv. |
| 157. PECOS CANON. | <i>Gina Schnaufer.</i> | xiii. |
| 158. SUMMERLAND. | <i>W. Corwin Chase.</i> | xvi. |
| 159. GRAND CANYON OF ARIZONA. | <i>Gunnar Widforss.</i> | xiii. |
| 160. MILLAND ELEVATOR. | <i>Alfreda Johnson.</i> | vii. |
| 161. DIGGING OUT CAR. | <i>Elizabeth Dewey.</i> | iv. |
| 162. STREET CORNER. | <i>V. Hannell.</i> | x. |
| 163. THE PACER. | <i>James S. Bodrero.</i> | xiv. |
| 164. DRIVE IN FOR A SANDWICH. | <i>Joseph De Mers.</i> | xiv. |
| 165. OGDEN AVENUE. | <i>Bohrod.</i> | x. |
| 166. BEAUREGARD HOUSE. | <i>Marie Louise Mullins.</i> | vi. |
| 167. STEEL WORKERS. | <i>Edward O. Kraske.</i> | iii. |
| 168. CONSTRUCTION. | <i>H. Coughlin.</i> | vi. |
| 169. SCIENCE DESTROYING PAST AND BUILDING FUTURE. | <i>James Michael Newell.</i> | ii. |
| 170. THE MONONGAHELA. | <i>Blanche Lazzell.</i> | viii. |
| 171. DIRIGIBLE. | <i>Vincent Quinn.</i> | x. |
| 172. DISAPPEARING NEW YORK. | <i>Bernadine Custer.</i> | ii. |
| 173. UNITED STATES COAST GUARD WET. | <i>Avery Johnson.</i> | x. |
| a | | |
| 174. b NATIONAL SYMPHONY ORCHESTRA IN REHEARSAL. | | |
| c | <i>Richard Sargent.</i> | iv. |
| 175. AUTO SHOW. | <i>E. Donaldson.</i> | x. |
| 176. SUBURBAN YARDS. | <i>E. J. Grumieaux.</i> | x. |
| 177. THE CREWS. | <i>Edmond James Fitzgerald.</i> | xvi. |
| 178. AT THE FOOTHILLS. | <i>Milford Zornes.</i> | xiv. |
| 179. DUWAMISH BRIDGE, SEATTLE. | <i>Edgar Forkner.</i> | xvi. |

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| 180. BOARDING HOUSE. | <i>Sydney Fossum.</i> | X. |
| 181. OLD NEW YORK CITY POST OFFICE. | <i>Perkins Harnly.</i> | II. |
| 182. IN A WAREHOUSE. | <i>Paul H. Wilkinson.</i> | VII. |
| 183. HAWAIIAN SCENE. | <i>Elizabeth A. Barnes.</i> | IV. |
| 184. FILLING STATION. | <i>Cameron Booth.</i> | X. |
| 185. TUGBOATS. | <i>H. W. Pratt.</i> | II. |
| 186. BLIZZARD. | <i>Sarah H. Green.</i> | VII. |
| 187. OLD GEORGETOWN SCENES. | <i>Gene Hawley.</i> | IV. |
| 188. ROOFTOPS. | <i>Helen Dickinson.</i> | I. |
| 189. SKYSCRAPER. | <i>Bernard McMahon.</i> | VII. |
| 190. MAN AND HORSE. | <i>Thomas Flavell.</i> | III. |
| 191. WINTER IN THE RAMAPOS. | <i>George Macrum.</i> | II. |
| 192. NEW YEAR'S FLOOD. | <i>Elmer Plummer.</i> | XIV. |
| 193. THE KANSAS EXPRESS. | <i>Ralph Harper Goff.</i> | XIV. |
| 194. STAIR LEADING TO STREET. | <i>Corrinna M. Luria.</i> | VI. |
| 195. HAMMER FORGING. | <i>Clarence Zuelch.</i> | IX. |
| 196. COAL CHUTE RENSSELAER. | <i>J. Daniel Myers.</i> | II. |
| 197. SCOTT'S RUN, No. 1. | <i>Richard Crist.</i> | VIII. |
| 198. HOUSES AND STREET. | <i>Emil Armin.</i> | X. |
| 199. ST. PAUL'S STREET. | <i>Caleb Winholtz.</i> | X. |
| 200. BLACK EBONY. | <i>John Gee.</i> | V. |
| 201. GULLS ON ICE. | <i>Peter Rotier.</i> | X. |
| 202. ROLLING STOCK. | <i>Wesley W. Walker.</i> | VII. |
| 203. NET MENDERS—MIDNIGHT PASS. | <i>Hilton Leech.</i> | V. |
| 204. DEER IN ASPEN FOREST. | <i>Olive Rush.</i> | XIII. |

GALLERY F—PAINTINGS

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| 205. LOEWE'S PARADISE. | <i>Horace Talmage Day.</i> | II. |
| 206. LANDSCAPE. | <i>Edgar Miller.</i> | X. |
| 207. PORTRAIT OF MOSES CLEVELAND. | <i>Ladislaw Novotny.</i> | IX. |
| 208. THE BOUQUET. | <i>Sidney Laufman.</i> | II. |
| 209. THE FACTORY. | <i>Hirshman.</i> | III. |

210. WINTER AFTERNOON, CENTRAL PARK. *Agnes Tait.* II.
211. THE SNOW SHOVELLERS. *Jacob Getlar Smith.* II.
212. PAUL REVERE. *Arthur J. Merkel.* IX.
213. FILLING THE ICE HOUSE. *Harry Gottlieb.* II.
214. NATURAL POWER. *Raymond Skolfield.* II.
215. GUTTING FISH. *V. E. Rann.* I.
216. BACK YARD. *Clarice George.* X.
217. MANHATTAN, 1933. *H. Glintenkamp.* II.
218. PAPER WORKERS. *Douglass Crockwell.* II.
219. FAMILY QUILTING. *Dorothea Tomlinson.* VII.
220. THE FARM. *Kenjiro Nomura.* XVI.
221. DAMP CHEYENNE COUNTRY. *Manuel J. Tolegian.* II.
222. HOMEWARD BOUND. *Martin Hennings.* XIII.
223. CHICAGO INTERIOR. *T. Theodore Johnson.* X.
224. LANDSCAPE. *Paul Lantz.* XIII.
225. THIRD AVENUE. *Charles L. Goeller.* II.
226. STORE FOR RENT. *Lew Davis.* III.
227. ON THE GARDEN PORCH. *Judson Smith.* II.
228. IN THE BARBERSHOP. *Elias Bolotowsky.* II.
229. BLACKSMITH RACE TRACK—SARATOGA SPRINGS. *Alexander Byer.* II.
230. REPORT ON NORTH RIVER. *Philip Evergood.* II.
231. STILL LIFE. *Phillip Illman.* II.
232. COAL TOWER. *Max Arthur Cohn.* II.
233. CORN DANCE. *Norman Chamberlain.* XIV.
234. BROWN DERBY. *Stuart Edie.* II.
235. STILL LIFE COMPOSITION. *J. Matulka.* II.
236. OAKLAND STREET. *Velma Reyness.* VII.
237. COMPOSITION. *Joseph Pandolfini.* II.
238. PORTRAIT OF STEPHEN COLLINS FOSTER. *William R. Shulgold.* III.
239. LUMBER YARD IN SNOW. *Edna Spurgeon.* VII.
240. HEAD OF A MAN. *V. Canade.* II.

GALLERY G—INDIAN ARTS

241. MURAL.	<i>Velino Herrera.</i>	XIII.
242. POTTERY.	<i>Eulogia Naranjo.</i>	XIII.
243. NAVAJO BLANKET.	<i>Sally Kinlichini.</i>	XIII.
244. NAVAJO HUNTING ANTELOPE.	<i>Andytsihnahjinnie.</i>	XIII.
245. POTTERY.	<i>Lela and Van Gutierrez.</i>	XIII.
246. POTTERY.	<i>Marie and Julian Martinez.</i>	XIII.
247. POTTERY MAKERS.	<i>Pablita Vilarde.</i>	XIII.
248. APACHE DEVIL DANCERS.	<i>Jack Hokeah.</i>	XIII.
249. POTTERY.	<i>Mary Phillips.</i>	XIII.
250. NAVAJO BLANKET.	<i>Mrs. John Jim.</i>	XIII.
251. EAGLE DANCE.	<i>Tonita Pena.</i>	XIII.
252. OUR LADY OF LIGHT.	<i>Jose Dolores Lopez.</i>	XIII.
253. NAVAJO BLANKET.	<i>Eulogia Naranjo.</i>	XIII.
254. ANTELOPE.	<i>Andy Tsihnahjinne.</i>	XIII.
255. NAVAJO BLANKET.	<i>Bah.</i>	XIII.
256. NAVAJO BLANKET.	<i>Nellie Cowboy.</i>	XIII.
257. MURAL.	<i>Velino Herrera.</i>	XIII.

GALLERY H—PAINTINGS

258. GOLD IS WHERE YOU FIND IT.	<i>Tyrone.</i>	XIV.
259. BIRCH TREES.	<i>E. P. Ziegler.</i>	XVI.
260. IN AN OLD MAID'S WINDOW.	<i>Woodford Royce.</i>	II.
261. OHIO FARM.	<i>Max Backofen.</i>	VII.
262. BALTIMORE DOCKS.	<i>C. H. Walther.</i>	IV.
263. CROSS ROAD—STILL LIFE.	<i>Paul A. Benjamin.</i>	II.
264. MONHEGAN ISLAND.	<i>Panil Connaway.</i>	I.
265. JICARILLA APACHE FIESTA.	<i>LaVerne Nelson Black.</i>	XIII.
266. BEFORE THE STORM.	<i>James Floyd Clymer.</i>	I.
267. LANDSCAPE—WINTER.	<i>Martha Levy.</i>	II.
268. MODERN INDUSTRY AND TRANSPORTATION.	<i>William Lewis Lester.</i>	XII.

269. MID-HUDSON BRIDGE—WINTER. *Cecil Chichester.* II.
 270. GRAVEL YARDS. *Gregory Orloff.* VII.
 271. VALLEY FARMS. *Ross Dickinson.* XIV.
 272. POLO. *Charles H. Davis.* XIV.
 273. BARBECUE. *Archibald J. Motley, Jr.* X.
 274. SAN FRANCISCO WATER FRONT. *Walter A. Bailey.* XV.
 275. STEER WRESTLING AT MADISON SQUARE GARDEN.
Isabella Howland. II.
 276. STREET SCENE. *Joe Jones.* VII.
 277. FISHERMEN. *Ross Moffett.* I.
 278. DECORATION. *Florence Standish Whiting.* III.
 279. COVERED WAGON. *C. S. Price.* XVI.
 280. SUBWAY PASSENGERS. *Bemar Gussow.* II.
 281. NEW YORK PUSHCART SECTION.
Nathaniel C. Burwash. II.
 282. CONNECTICUT BARNS IN LANDSCAPE.
Charles Sheeler. II.
 283. AMERICANA. (No. 2) *William S. Schwartz.* X.
 284. FLOWERS. *Leon Hartl.* II.

GALLERY I—CHILDREN'S ROOM

285. MUSIC. *Charles Whittle.* X.
 286. THE YOUNG ARTIST. *Gertrude A. Lambert.* II.
 287. GOAT. *Misha Reznikoff.* II.
 288. COUNTRY FAIR. *Ethel Spears.* X.
 289. SCHOOL GIRL. *Jean Goodwin.* XIV.
 290. CIRCUS PANEL. *August Beck.* IX.
 291. DECORATION. *Gisella Loeffler Lacher.* VII.
 292. BEAUTY AND THE BEAST. *Ida L. Geyler.* IX.
 293. THE DOVES. *Ebba Rapp.* XVI.
 294. CIRCUS SCENE. *William Gebhardt.* IX.
 295. DOLLS. *Lucille White.* VII.
 296. MURAL FOR CHILDREN'S ROOM, CARNEGIE HOMEWOOD
 LIBRARY. *Marcella Comes.* VII.

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| 297. INDIANS. | <i>Paul Mays.</i> | III. |
| 298. BABY ANIMALS. | <i>Hester Miller Murray.</i> | X. |
| 299. CIRCUS SCENE. | <i>M. J. Noheimer.</i> | IX. |
| 300. CHILD PLAYING. | <i>Frances Foy.</i> | X. |
| 301. SERIES OF CERAMIC TILES. | | |
| | <i>Whitney Atchley and Raymond Schler.</i> | IX. |
| 302. PIED PIPER. | <i>Henry Hudson.</i> | IV. |
| 303. MARIONETTE THEATER. | | III. |
| 304. CHILDREN'S ART CLASS. | <i>Laura Bannon.</i> | X. |
| 305. DONKEY. (Plaster.) | <i>Mildred Jerome.</i> | II. |
| 306. MONKEYS FED AT 2:30 P.M. | <i>K. A. Beck.</i> | IV. |

GALLERY J—PAINTINGS

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| 307. BULLOCH HALL. | <i>Frances Lee Turner.</i> | V. |
| 307-A. WAREHOUSES. | <i>Haldane Douglas.</i> | IX. |
| 308. CHRISTODORA HOUSE. | <i>M. A. Tricca.</i> | II. |
| 309. NEAR MARIANO LAKE, NEW MEXICO. | | |
| | <i>Ward Lockwood.</i> | XIII. |
| 310. BUTCHERING. | <i>Thomas Savage.</i> | VII. |
| 311. THE TIMBER BUCKER. | <i>Ernest Norling.</i> | XVI. |
| 312. GULL ROCK MONHEGAN. | <i>Andrew Winter.</i> | II. |
| 313. WASHINGTON PARK. | <i>David Dougard.</i> | III. |
| 314. BUILDING AND CONSTRUCTION PANELS—SURVEYING. | | |
| | <i>Josef P. Meert.</i> | II. |
| 315. AIRCRAFT. | <i>George A. Dauchuk.</i> | V. |
| 316. THE COVERED BRIDGE. | <i>Ican Hoon.</i> | IX. |
| 317. WESTERN VILLAGE. | <i>Carl E. Woolsey.</i> | XIII. |
| 318. THE SQUALL. | <i>Gerald Foster.</i> | II. |
| 319. WHEELBARROW. | <i>Morris Graves.</i> | XVI. |
| 320. EAST RIVER—GRAY DAY. | <i>Louis Ribak.</i> | II. |
| 321. STREET IN SOUTH CHICAGO. | <i>Fred Biesel.</i> | X. |
| 322. SOMEWHERE IN AMERICA. | <i>Robert Brackman.</i> | II. |
| 323. ASHOKAN RESERVOIR. | <i>Charles Rosen.</i> | II. |
| 324. MARY. | <i>Robert Philipp.</i> | II. |
| 325. EAST RIVER FRONT. | <i>Saul Berman.</i> | II. |

326. YOUNG WORKER—PORTRAIT.	<i>Julius Bloch.</i>	III.
327. IMPROVEMENTS.	<i>R. L. Rigsby.</i>	VII.
328. ABSTRACT NO. 2.	<i>Paul Kelpé.</i>	X.
329. PORTRAIT OF C. P. WILSON.	<i>Dorothy Del Dennison.</i>	IX.
330. ITALIANS IN JEFFERSON PARK, NEW YORK CITY.	<i>Jerome Myers.</i>	II.
331. COWS.	<i>C. P. Gibson.</i>	III.
332. EAST RIVER.	<i>Jara Henry Valenta.</i>	II.
333. FESTIVAL.	<i>Daniel Celentano.</i>	II.
334. BROAD STREET, N.Y.—18TH CENTURY.	<i>Y. Pel.</i>	II.
335. FARM IN WINTER.	<i>Dorothy Gilbert.</i>	II.
336. ALONG THE HUDSON.	<i>Lamar Dodd.</i>	II.
337. HONORABLE JNO. M. LEE.	<i>Charles Cagle.</i>	V.
338. WINTER.	<i>Dacre F. Boulton.</i>	VII.
339. ARCHIVES BUILDING.	<i>Dorsey Doniphan.</i>	IV.
340. OYSTER SHUCKERS.	<i>C. W. Howell.</i>	I.

CENTRAL GALLERY—PRINTS

341. THE PRISONER. (Gift.)	<i>Julius Bloch.</i>	III.
342. ADORATION.	<i>Joseph E. Bolden.</i>	II.
343. NEW YORK SNOW SCENE.	<i>Louis Lozowick.</i>	II.
344. HEAD.	<i>Neyer Waltman.</i>	III.
345. WORKERS IN THE FIELD.	<i>J. E. Costigan.</i>	II.
346. OLD STONE BARN.	<i>W. D. White.</i>	III.
347. A MAN'S JOB.	<i>Michael J. Gallagher.</i>	III.
348. FOGGY DAY.	<i>Seth Hoffman.</i>	II.
349. CINCINNATI PAST AND PRESENT.	<i>Glen Tracey.</i>	IX.
350. A STORY WELL TOLD.	<i>Reginald Birch.</i>	II.
350-A. OFFERING. (Textile.)	<i>Collins, McKenzie, Bartlett.</i>	IV.
351. NEGRO BAPTISM.	<i>Wolfe Meyer.</i>	II.
352. BUILDING.	<i>Thomas B. White.</i>	IV.
353. PORT WASHINGTON.	<i>Robert Shelline.</i>	X.
354. HOSEA LODGE.	<i>Lester E. Varian.</i>	XI.
354-A. MOUNTAIN PINES.	<i>Charles R. Gardner.</i>	III.

355. BEGINNING OF EXCAVATION.	<i>Adrian D. Clem.</i>	IV.
356. OLD COTTONWOOD TREE.	<i>Margaret Whittemore.</i>	III.
357. BLIND.	<i>Seth Hoffman.</i>	II.
358. SYRACUSE.	<i>Sudzuk Yama.</i>	II.
359. THE CHAPEL.	<i>George Conningham.</i>	IV.
360. NUDE.	<i>Kenneth Stuart.</i>	III.
361. ELEPHANTS.	<i>Gordon Beacon.</i>	III.
362. HOME.	<i>Russell B. Webster.</i>	III.
362-A. WHARF.	<i>Russell Webster.</i>	III.
363. NUDE.	<i>Kenneth Stuart.</i>	III.
364. BEATTY'S BARN.	<i>Peter Blume.</i>	II.
364-A. SCHOTT'S ALLEY.	<i>Howard Armstrong.</i>	IV.
365. STONESETTING.	<i>Russell Limbach.</i>	IX.
366. ON THE STREET CAR.	<i>Theresa Pollak.</i>	IV.
366-A. N.Y. SKYLINE. (Textile.)	<i>Grace Latimer Wright.</i>	II.
367. DRYDOCKS.	<i>F. Townsend Morgan.</i>	III.
368. FORMS.	<i>J. J. Mattern, Jr.</i>	IV.
369. DUKE OF GLOUCESTER STREET.	<i>Theo. B. White.</i>	IV.
370. CODY GUARDING EMIGRANT TRAIN.	<i>Henry Ziegler.</i>	II.
371. HANGAR.	<i>Edward O. Kraske.</i>	III.
372. EASTERN SHORE FISHERMEN.	<i>Carson S. Davenport.</i>	IV.
373. CHOP SUEY.	<i>Charles Silver.</i>	II.
373-A. NOCTURNE.	<i>Briggs Dyer.</i>	X.
374. ACTIVITIES RENEWED.	<i>Maxim H. Luborsky.</i>	II.
375. NEWARK FROM THE RIVER.	<i>John M. Foster.</i>	II.
376. TRINITY CHURCH.	<i>John M. Foster.</i>	II.
377. TWO WOMEN IN PROFILE.	<i>Abraham Goldberg.</i>	II.
378. HORSELESS BUGGY.	<i>Blendon Campbell.</i>	II.
379. ALEXANDER HAMILTON'S HOME.	<i>B. H. Arootian.</i>	II.
380. GYMNASIUM.	<i>Charles Barney Moore.</i>	VIII.
381. IRISH TOWN.	<i>William D. Nozn.</i>	IX.
381-A. GREEK WARRIOR. (Textile.)	<i>Arthur Heis.</i>	IV.
382. COAL MINE.	<i>Edward O. Kraske.</i>	III.
383. TANKWORKER.	<i>C. Turzak.</i>	X.
384. SNOW SCENE.	<i>Carl Shaffer.</i>	III.
385. LITHOGRAPH.	<i>William Dickerson.</i>	VII.

PAINTINGS

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| 386. BIRD MAP OF SOUTH AMERICA. | <i>E. Cheverlange.</i> | IV. |
| 387. CONSTRUCTION. | <i>Brooke Waring.</i> | XIV. |
| 387-A. ANIMAL ORCHESTRA. | <i>Aurelius Battaglia.</i> | IV. |
| 388. THE ROUND UP. | <i>Van Socler.</i> | XIV. |
| 389. PAINTING FOR A FRENCH CLASSROOM. | <i>W. A. Dolwick.</i> | IX. |
| 389-A. DETROIT SCENE. | <i>Robert A. Harzberg.</i> | IX. |
| 390. SKYLIT HARBOR. | <i>Kenneth Don Rosevear.</i> | II. |
| 391. EXTRA. | <i>Dacre F. Boulton.</i> | VII. |
| 392. LANDSCAPE. | <i>Tode Brower.</i> | II. |
| 393. AFTER SERVICES. | <i>William H. Perkins.</i> | VII. |
| 394. HUDSON HIGHLANDS. | <i>James Scott.</i> | II. |
| 395. WOODSTOCK ORCHARD. | <i>Frank Swift Chase.</i> | II. |
| 396. THE DOMINANCE OF THE CITY. | <i>Ora Coltman.</i> | IX. |
| 397. WESTERN RANCH. | <i>Olin H. Travis.</i> | XII. |
| 398. WATER TOWER. | <i>Roy Langley.</i> | VII. |
| 399. SPRING FLOWERS. | <i>Kathryne Hall Travis.</i> | XII. |
| 400. STILL LIFE. | <i>Frank Stamato.</i> | III. |
| 401. LE MOYNE HOUSE. | <i>J. Howard Iams.</i> | VIII. |
| 402. LANDSCAPE. | <i>Joseph Kantor.</i> | II. |
| 403. PUTTING GIRDER IN POSITION. | <i>Starr Gephart.</i> | II. |
| 404. BARTON ACADEMY. | <i>Edmond C. de Celle.</i> | VI. |
| 405. MURAL. | <i>Elton Fox.</i> | IV. |
| 406. OUT TO SEA. | <i>Stanley Cookson.</i> | XVI. |
| 407. NEW JERSEY FARM. | <i>Bernard Badura.</i> | III. |
| 408. SOUTH OF LINCOLN SQUARE. | <i>Jennings Tofel.</i> | II. |
| 409. SNOW COVERED FARM. | <i>Eberhard W. Schmidt.</i> | II. |
| 410. FACTORIES IN SNOW. | <i>Simon Wachiel.</i> | III. |
| 411. MARTYR HILL. | <i>O. Louis Guglielmi.</i> | II. |
| 412. FLAG OF DISTRESS. | <i>Robert Arthur Jones.</i> | I. |
| 413. WESTERN LANDSCAPE. | <i>Dean Fausett.</i> | II. |
| 414. MURAL. | <i>Elton Fox.</i> | IV. |
| 415. FILLY AND COLT. | <i>Frank Stamato.</i> | III. |
| 416. LANDSCAPE. | <i>Worden Bethell.</i> | XIV. |
| 417. OIL REFINERY, FT. WORTH, TEXAS. | <i>Pattie East.</i> | XII. |

417-A. RELIEFS.	<i>Carl Walters.</i>	II.
418. RIVER FRONT.	<i>Morris Davidson.</i>	II.
419. WINTER SCENE.	<i>Madeline Harrison.</i>	III.
420. PAUL BUNYAN.	<i>Julian Lee Rayford.</i>	IV.
421. ADULT EDUCATION.	<i>Robert Franklin Gates.</i>	IV.
422. PAUL BUNYAN.	<i>Elsie Driggs.</i>	II.
423. THE HOCKEY GAME.	<i>Helen Wessells.</i>	II.
424. FLOWERS.	<i>Emily Clayton.</i>	III.
425. JUNGLE.	<i>Paul Mays.</i>	III.
425-A. MURAL DESIGN.	<i>Philip Bell.</i>	IV.
426. MAN'S HEAD.	<i>Joseph Grossman.</i>	III.
427. BEACH PATROL.	<i>George Yates.</i>	I.
428. SMYRNA HIGH SCHOOL.	<i>Walter Willoughby.</i>	IV.
429. THE FOUR PACKENHAM OAKS.	<i>Gardner Reed.</i>	VI.
430. FLOWERS.	<i>Earl T. Donelson.</i>	III.
431. SCENE.	<i>David Ellinger.</i>	III.
432. AUTUMN SCENE.	<i>Graham Holmes.</i>	III.
433. PARK.	<i>Madeline Harrison.</i>	III.
433. GREY DAY.	<i>Roy Langley.</i>	VII.
434. MURAL.	<i>Frederick J. Mulhaupt.</i>	I.
435. THE WINDOW.	<i>Miriam Tindall Smith.</i>	III.
436. THE RIVER.	<i>Chub Lyons.</i>	IX.
437. COMING DOWN THE ROAD.	<i>Margaret H. Dodson.</i>	IV.
437-A. FREIGHT TERMINAL (not cat.).	<i>G. T. Stanford.</i>	
438. LETTER DEPARTMENT.	<i>Victor Volk.</i>	X.
439. HILLSIDE PATTERN.	<i>Charles E. McCurdy.</i>	VIII.
440. CONSTITUTION AND GUERRIERE.	<i>Charles E. Pont.</i>	II.
441. MANHATTAN SHEEP.	<i>Harry Leroy Taskey.</i>	II.
442. PETER COOPER TENEMENTS.	<i>Roselle H. Osk.</i>	II.
443. C. C. C. Camp.	<i>Aimee Gorham.</i>	XVI.
444. REHABILITATED LIME KILN.	<i>Gethard Bakker.</i>	X.
445. THOROUGHBREDS.	<i>Carson S. Davenport.</i>	III.
446. CENTRAL PARK No. 1.	<i>Mortimer Borne.</i>	II.
447. STEEL FORGE DEPARTMENT.	<i>F. Olson.</i>	VIII.
448. TRANSIENT LABORER.	<i>M. N. Nellis.</i>	VII.

449. GREENWICH VILLAGE. *Harry Leroy Taskey.* II.
 450. FALSE ALARM. *Don Freeman.* II.
 451. NEXT. *Ned Hilton.* XV.
 452. OIL TANKS. *Bode Hanna.* VIII.
 453. WATER TANKS. *Adolpe Blondheim.* III.
 454. SKUYLKILL RIVER. *Russell B. Webster.* III.
 455. THE COLUMBIA PRESBYTERIAN MEDICAL CENTER.
 B. B. Griffin. II.
 456. TWILIGHT ON THE PLAINS. *Charles B. Rogers.* VII.
 457. STREET SCENE. *Kenneth Wischmeyer.* VII.
 458. INDIAN HARVEST. *Gene Kloss.* XIII.
 459. WASHINGTON HOUSE, STONE RIDGE, N.Y.
 A. G. Arnold. II.
 460. VEGETABLE MARKET. *Schomer Lichtner.* X.
 461. LOADING REFRIGERATOR CARS. *Jack Edwards.* VI.
 462. MINE TRAGEDY. *Edward D. Hoffman.* II.
 463. THE CITY MARKET. *William D. Nozn.* IX.
 464. BROOKLYN BRIDGE. *Ferdinand E. Warren.* II.
 465. STREET SCENE. *E. M. Granville.* II.
 466. PIONEER SQUARE. *Ruth M. Kreps.* XVI.
 467. TAPPING THE FURNACE. *Charles R. Gardner.* III.
 468. ROAD BUILDING, C.C.C. CAMP. *Aimee Gorham.* XVI.
 469. FROM MY WINDOW. *Mortimer Borne.* II.
 470. COUNCIL OAK. *Margaret Whittemore.* VII.
 471. DONKEY WALK. *Agnes Tait.* II.
 472. DOCKS. *Jack Edwards.* VI.
 473. CEMENT WORKERS. *Tom Rost.* X.
 474. WINTER ON THE DELAWARE. *Russell B. Webster.* III.
 475. CASTLE SHANNON MELINE. *Charles E. McCurdy.* VIII.
 476. STREET SCENE. *Mortimer Borne.* II.
 477. SIDE STREET. *Briggs Dyer.* X.
 478. WATERFRONT. *Paul Stoddard.* X.
 479. QUIET HARBOR. *F. Townsend Morgan.* III.
 480. AMERICAN MANSION. *Mabel Dwight.* II.
 481. INTERSTATE BRIDGE. *Glen Ranney.* X.

482. PASTORAL SCENE. *Paul Stoddard.* X.
- 482-A. KING ARTHUR. (Textile.) *Jack Wentz.* IV.
483. LUMBER CAMP. *Edward O. Kraske.* III.
484. FENCE DETAIL, E.C.W. FEDERAL CAMP A-1.
Bruce Mitchell. II.
- 484-A. ROCKY HILL. *H. Oliver Albright.* XV.
485. WINTER WORK CLOTHES, E.C.W. CAMP.
L. G. Gustavson. II.
- 485-A. OFFICER'S QUARTERS, WENDLING CAMP, E.C.W.
Gilmore. XVI.
486. GOING OUT TO WORK, E.C.W. FEDERAL CAMP A-1.
Bruce Mitchell. II.
487. EXPLODING STUMPS, E.C.W. FEDERAL CAMP A-1.
Bruce Mitchell. II.
488. GOLDBRICKER, E.C.W. CAMP S.P. 8, NEW YORK.
L. R. Gustavson. II.
489. COMPANY STREET, E.C.W. CAMP, S.P. 1, NEW YORK.
J. H. Fyfe. II.
- 489-A. MR. LOOMSBERRY. *L. R. Gustavson.* II.
490. E.C.W. MESS HALL. *L. R. Gustavson.* II.
491. CABLE STRINGER, E.C.W. CAMP, S.P. 1.
J. H. Fyfe. II.
- 491-A. CAMP SKINNER. *H. E. Hudson.* XVI.
492. BEGGING PASSES, E.C.W. CAMP. *L. R. Gustavson.* II.
493. SIESTA, E.C.W. CAMP, S.P. 1. *J. H. Fyfe.* II.
- 493-A. CARTOON. *Gift of The New Yorker.*
494. WASHING DISHES. *L. R. Gustavson.* II.
495. CLEARING LAKE SITE, E.C.W. CAMP.
Stephan Barr. II.
496. CHECKERS. *J. H. Fyfe.* II.
497. MEN AGAIN. *D. Earle Nelson.* III.
498. RETURNING WOODMEN, E.C.W. CAMP, S.P. 1.
J. H. Fyfe. II.
- 498-A. E.C.W. CAMP. *John Sharp.* II.

PHOTOGRAPHS OF MURALS

CASE A

DETAIL OF FRESCO.	<i>Victor Arnautoff.</i>	XIV.
DETAIL OF FRESCO.	<i>Ben Cunningham.</i>	XIV.
DETAIL OF FRESCO.	<i>Edward Terada.</i>	XIV.
DETAIL OF FRESCO.	<i>Bernard Zakheim.</i>	XIV.
DETAIL OF FRESCO.	<i>Victor Arnautoff.</i>	XIV.
SKETCH FOR MURAL.	<i>Maynard Dixon.</i>	XIV.
MURAL DECORATION.	<i>Rinaldo Cuneo.</i>	XIV.
DETAIL OF MURAL.	<i>H. Nelson Poole.</i>	XIV.
DETAIL OF MURAL.	<i>Moya del Pino.</i>	XIV.
SKETCH FOR MURAL.	<i>Maynard Dixon.</i>	XIV.

CASE B

MONTEREY MURAL.	<i>James Fitzgerald.</i>	XIV.
COIT TOWER MURAL.	<i>Parker Hall.</i>	XIV.
MONTEREY MURAL.	<i>Burton Boundey.</i>	XIV.
LAGUNA HONDA HOME MURAL.	<i>Glenn Wessels.</i>	XIV.
MONTEREY MURAL.	<i>William Hyde Irwin.</i>	XIV.
LAGUNA HONDA HOME MURAL.	<i>Glenn Wessels.</i>	XIV.
SAN FRANCISCO MURAL.	<i>Frank Bergman.</i>	XIV.
BALBOA SCHOOL—SAN FRANCISCO.	<i>Nils Gren.</i>	XIV.
MONTEREY MURAL.	<i>August Gay.</i>	XIV.
LAGUNA HONDA HOME MURAL.	<i>Glenn Wessels.</i>	XIV.

The artists who worked on the Coit Tower murals are: Ralph Stackpole, Victor Arnautol, Fucien Fabaudt, Renaldo Cuneo, Will Hessthal, Bernard Zakheim, Parker Hall, Freede Vidar, Ray Bertrand, Clifford Wight, Otis Oldfield, Maxine Albro, Edith A. Hamlin, Farwell Taylor, Edward Terrada, Hallette Dean, Ralph Chesse, E. Moya del Pino, John Langley Howard, Robert Howard, Ray Boynton, Ben

Cunningham, George Harris, Suzanne Sheheuer, Jane Bellandina, Edward Johanson, Gordon Langdon.

Coit Tower assistants are: Louis Robinson, Earl Ames, Cletus Fisher, Mirlin Hardy, Julia Rogers, Margarite Bohtd, Conway Davies, Claybourne Tatum, Clarkson Dye, Shirley Staschen, George Gaethke, Fred E. Pond, Thomas Hayes, Sydney Lemos, Frederick Olmsted, Helen B. Clement, Hebe Daum.

The Monterey customhouse artists are: James Fitzgerald, August Gay, Evelyn McCormick, Burton Boundy, William Hyde Irwin, Henrietta Shore.

CASE C

CITY HALL MURAL.	<i>Alexander Hogue.</i>	XII.
MURAL.	<i>Xavier Gonzulez.</i>	XII.
WALL LUNETTE.	<i>Robert Kimball Stevens.</i>	I.
SAN ANTONIO MURAL.		
	<i>Xavier Gonzulez, Rudolf Staffel, John A. Griffith.</i>	XII.
DALLAS MURAL.	<i>Otis Dozier.</i>	XII.
HIGH SCHOOL MURAL.	<i>Nadine Kent.</i>	XI.
THREE MURAL PANELS FOR PHILADELPHIA ELEMENTARY PUBLIC SCHOOL.		
	<i>Paul Mays.</i>	III.
THE THEATRE. Colorado Springs.	<i>Tabor Utley.</i>	XI.
PROPOSED MURAL. Logan, Utah.	<i>Evertt Thorpe.</i>	XVI.
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	<i>Edgar Britton.</i>	X.

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HABITAT BACKGROUND FOR THE NATIONAL ZOOLOGICAL PARK.	<i>Garnet Jex.</i>	IV.
HABITAT BACKGROUND FOR THE NATIONAL ZOOLOGICAL PARK.	<i>J. Lee Funk.</i>	IV.
HABITAT BACKGROUND FOR THE NATIONAL ZOOLOGICAL PARK.	<i>Richard McDermott.</i>	IV.
BACKGROUND FOR THE NATIONAL ZOOLOGICAL PARK.	<i>Garnet Jex.</i>	IV.

A. HABITAT BACKGROUND FOR THE NATIONAL ZOOLOGICAL PARK. *J. Lee Funk.* IV.

B. HABITAT BACKGROUND FOR NATIONAL ZOOLOGICAL PARK. *J. Lee Funk.* IV.

HABITAT BACKGROUND FOR NATIONAL ZOOLOGICAL PARK.

Garnet Jex. IV.

HABITAT BACKGROUND FOR THE NATIONAL ZOOLOGICAL PARK.

W. C. Kennedy. IV.

HABITAT BACKGROUND FOR THE NATIONAL ZOOLOGICAL PARK.

Garnet Jex. IV.

HABITAT BACKGROUND FOR THE NATIONAL ZOOLOGICAL PARK.

Garnet Jex. IV.

CASE E

FRESCO FOR ST. LOUIS SCHOOL. *Gisella Loeffler Lacher.* VII.

MURAL IN WASHINGTON, D.C., CHILDREN'S HOSPITAL.

Catherine Wernecke. IV.

DECORATION FOR CHILDREN'S ROOM IN LIBRARY, INDIANA.

Eleanor Buston. IX.

MURAL IN RECEIVING ROOM OF THE CHILDREN'S HOSPITAL, WASHINGTON, D.C.

Catherine Wernecke. IV.

DECORATION FOR SCHOOL FOR CRIPPLED CHILDREN, ST. LOUIS, MO.

Gisella Loeffler Lacher. VII.

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MURALS—SALINA SCHOOL, MICHIGAN.

Edward McCandlish. IX.

SERIES OF GOOD HEALTH PANELS.

Harriet Lane's Home for Crippled Children. XI.

MURALS—CHILDREN'S ROOM, RECEIVING HOSPITAL, DETROIT.

Edgar Yaeger. IX.

CHILDREN'S WARD, HOSPITAL, OHIO. *Sara F. Allman.* IX.

CASE F

MURAL IN CHILDREN'S READING ROOM, MOUNT PLEASANT LIBRARY, WASHINGTON, D.C. *Auelius Battaglia.* IV.

DECORATION FOR BENTON SCHOOL, ST. LOUIS.

Dooly Dionysius. VII.

- DECORATION FOR BENTON SCHOOL, ST. LOUIS. *Dooly Dionysius.* IX.
- DECORATION FOR GALLAUDET SCHOOL, ST. LOUIS. *Charles A. Beaty.* VII.
- ANIMAL ORCHESTRA, Children's Reading Room, Mount Pleasant Branch Library, Washington, D.C. *Aurelius Battaglia.* IV.
- TWO PANELS FOR KINDERGARTEN, GRAND RAPIDS. *Alice Fisk Kinzinger.* IX.
- DECORATION FOR GUNDLACH SCHOOL. *Lillian Theole.* VII.
- TWO PANELS FOR KINDERGARTEN, GRAND RAPIDS. *Alice Park Kinzinger.* IX.

CASE G

- MURAL SKETCH FOR HAMPDEN COUNTY COURT HOUSE, SPRINGFIELD, MASS. *Howard Cook.* I.
- I SAW THREE SHIPS COME SAILING BY, Portion of Mural Decoration in County Home, Allington, Conn. *Bancel La Farge.* I.
- MURAL SKETCHES FOR HAMPDEN COUNTY COURT HOUSE, SPRINGFIELD, MASS. *Howard Cook.* I.
- THE YOUNG CITY PUTS ON AIRS—1880 TO 1890, DENVER. One of a series of nine murals. *Alexandre Hogue, Jerry Bywaters, Russell Bailey.* XII.
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- MOUND BUILDERS. School mural. *James Buffenbarger.* IX.
- FARMS FROM SERIES "THE RESOURCES OF THE CITY". *William Sommer.* IX.

- EARLY NAVIGATION. *Donald D. Bayard.* IX.
 MURAL. *Creigh Collins.* IX.
 THE FARM. One of three panels representing grain industry.
Ben Soltys. IX.
 SKETCHES FOR MURALS IN NAVY BUILDING CAFETERIA,
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Reginald O. Bennett. IX.
 LANDSCAPE WITH CHILDREN. For orphans' home.
Paul Beem and Carl Caizer. IX.

SCULPTURE

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 500. AMERICA, 1933. *J. Ruth Nickerson.* II.
 501. RECLINING HORSE. *Byron Wenger.* IX.
 502. PORTRAIT BUST OF GEORGE H. DERN.
J. D. Stott. II.
 503. PORTRAIT BUST OF "UNCA" SAM.
Millard F. Malin. XV.
 504. KNEELING FIGURE. *Romoald Kraus.* II.
 505. GIRL'S HEAD. *Ramon Bermudez.* III.
 506. AMERICAN EAGLE. *William Bahnmueller.* II.
 507. CAT. (Wood.) *Alice D. Ferguson.* II.
 508. JUDGE JOHN BARTON PAYNE. *Charles Farrar.* IV.
 509. BABY FAUN. *Vinal Winter.* I.

CERAMICS FOR CHILDREN'S ROOM

510. HARK, HARK, HOW THE DOGS BARK, THE BEGGARS ARE
 COMING TO TOWN; OLD MOTHER HUBBARD; MARY,
 MARY QUITE CONTRARY; LITTLE BO-PEEP; TOM,
 TOM, THE PIPER'S SON; JACK HORNER; LITTLE MISS
 MUFFETT (2); THREE WISE MEN OF GOTHAM WENT
 TO SEA IN A BOAT. *Edris Eckhardt.* IX.
 511. WROUGHT IRON WEATHER VANES.
Joseph Suto, Alfred Klein, Steve Ollock. IX.

1. *Handwritten text, mostly illegible due to bleed-through from the reverse side.*
 2. *Handwritten text, mostly illegible due to bleed-through from the reverse side.*
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SCULPTURE

11. *Handwritten text, mostly illegible due to bleed-through from the reverse side.*
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CERAMICS FOR CHILDREN'S ROOM

21. *Handwritten text, mostly illegible due to bleed-through from the reverse side.*
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 30. *Handwritten text, mostly illegible due to bleed-through from the reverse side.*

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Catalog numbers of exhibits from each region. For geographical descriptions of regions see Note, p. 6.

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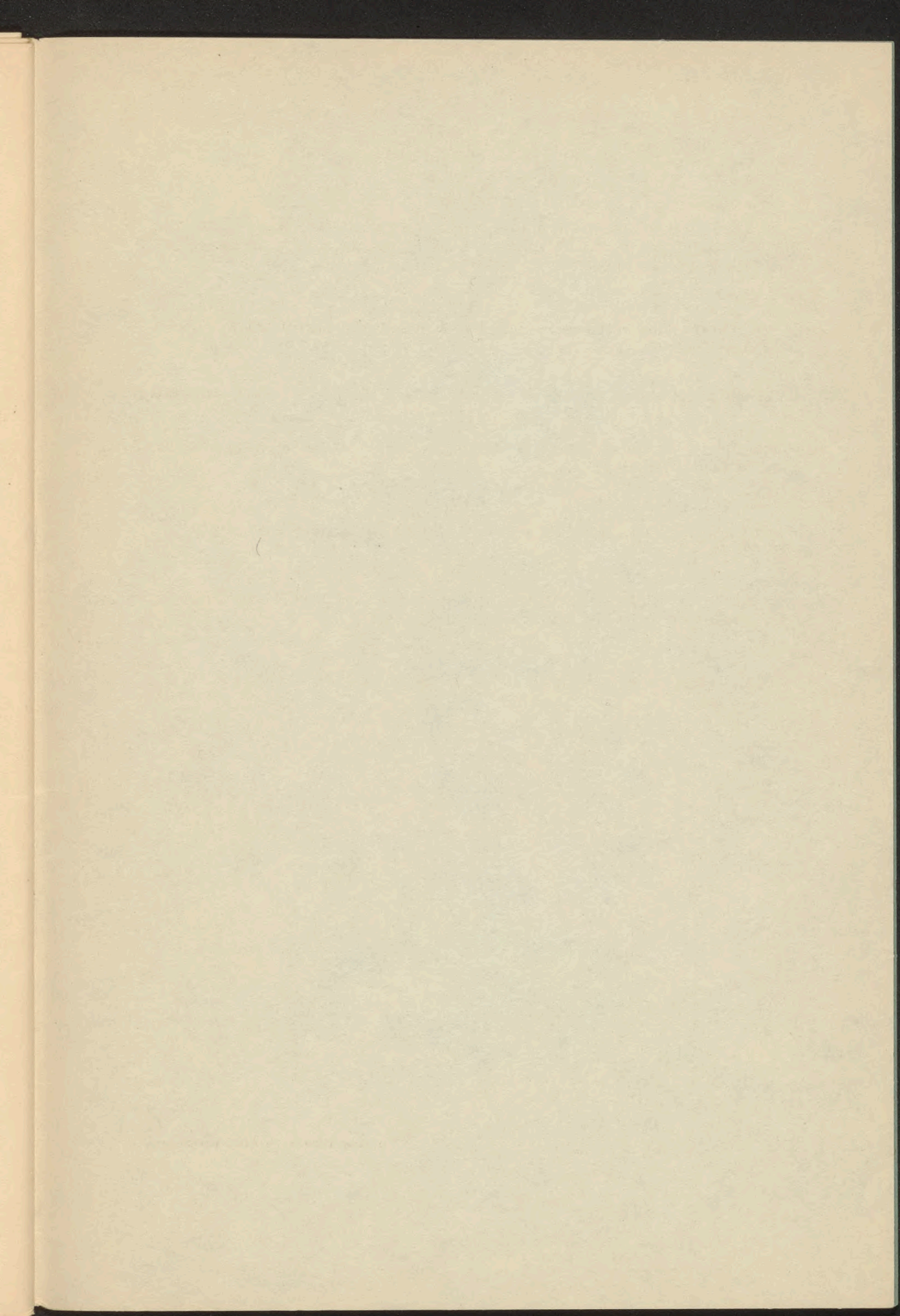
2, 6, 10, 14, 37, 40, 134, 137, 147, 149, 150, 156, 163, 164, 178, 192, 193, 233, 258, 259, 271, 272, 289, 339, 387, 388, 416.

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THE FIRST PART OF THE HISTORY OF THE
LIFE OF THE LATE KING OF SWEDEN
AND THE REIGN OF HIS SON

THE SECOND PART OF THE HISTORY OF THE
LIFE OF THE LATE KING OF SWEDEN
AND THE REIGN OF HIS SON

THE THIRD PART OF THE HISTORY OF THE
LIFE OF THE LATE KING OF SWEDEN
AND THE REIGN OF HIS SON

THE FOURTH PART OF THE HISTORY OF THE
LIFE OF THE LATE KING OF SWEDEN
AND THE REIGN OF HIS SON

THE FIFTH PART OF THE HISTORY OF THE
LIFE OF THE LATE KING OF SWEDEN
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THE SIXTH PART OF THE HISTORY OF THE
LIFE OF THE LATE KING OF SWEDEN
AND THE REIGN OF HIS SON

THE SEVENTH PART OF THE HISTORY OF THE
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THE TENTH PART OF THE HISTORY OF THE
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THE ELEVENTH PART OF THE HISTORY OF THE
LIFE OF THE LATE KING OF SWEDEN
AND THE REIGN OF HIS SON

THE TWELFTH PART OF THE HISTORY OF THE
LIFE OF THE LATE KING OF SWEDEN
AND THE REIGN OF HIS SON

